

**K-12 SELF-GUIDED TOUR**

# Elements of Art

**Ho  
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## Instructions

**Printing:** Print on letter-sized paper (8.5”x11”). Print double-sided and select flip on short side/edge.

**Using your Self-Guided Tour:** When using the guide, flip the pages front-to-back with the images facing the students and instructions facing you.

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### **What are the Elements of Art and Principles of Design?**

The elements of art (line, shape, value, form, space, color, and texture) are the building blocks that artists use to create artworks. Principles of design (pattern, balance, contrast, emphasis, unity, scale, and rhythm) manipulate the elements of art to make visually pleasing compositions.

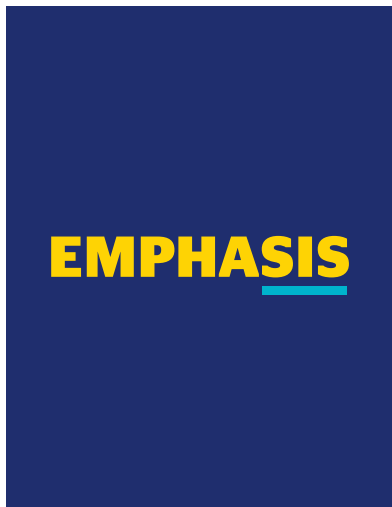
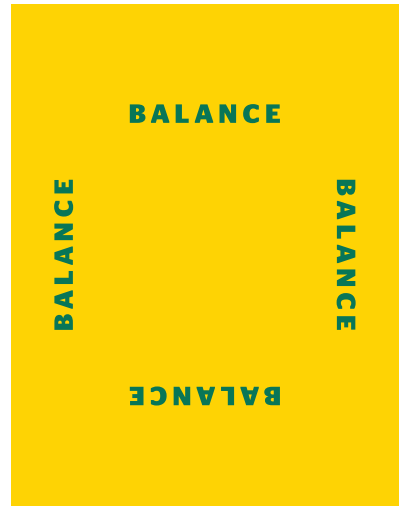
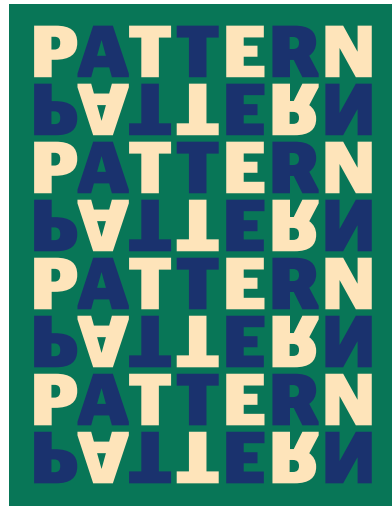
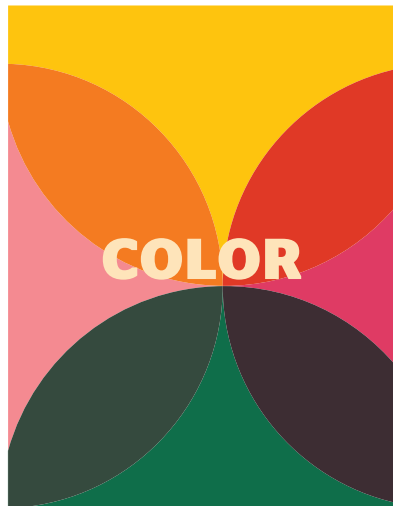
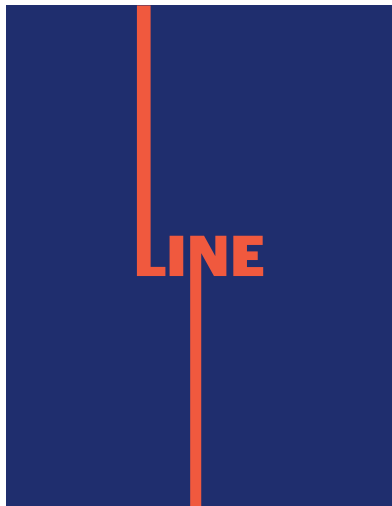
### **How are the Elements of Art and Principles of Design used together to create artworks?**

Think of the elements of art as ingredients in a recipe; each element adds its own unique flavor, or component, to the finished product. The principles of design are the instructions in a recipe—artists combine the elements in a specific way using the principles of design to create their compositions.

**The elements of art and principles of design are all around us! As we walk through the courtyard and gallery spaces, practice noting the elements and principles as you see them—you don’t have to stick to artwork, either.**

**GO TO FIRST TOUR STOP, GALLERY 26**

Elements  
of art  
Principles  
of design

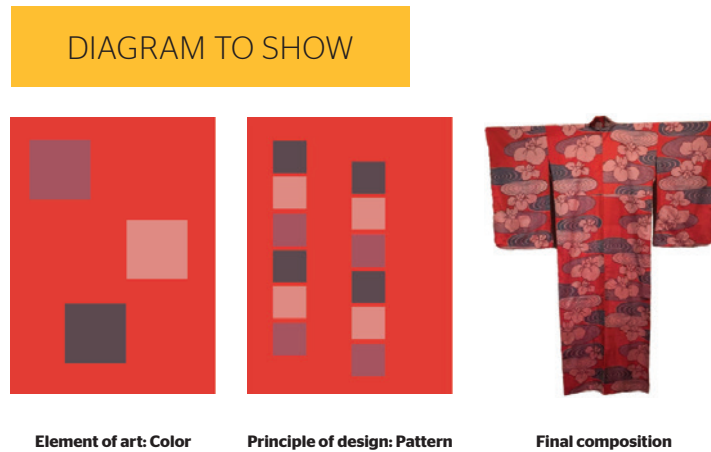


## First Tour Stop: Gallery 26 (Islamic)—Color and Line, Pattern

In this gallery we are going to identify how color and line are used to create patterns in artworks. Islamic artwork, particularly textiles, generally feature geometric patterns and symbolic motifs.

### Color & Pattern Building

The images below illustrate how blocks of color can be arranged in a pattern to create an artwork.



### Glossary

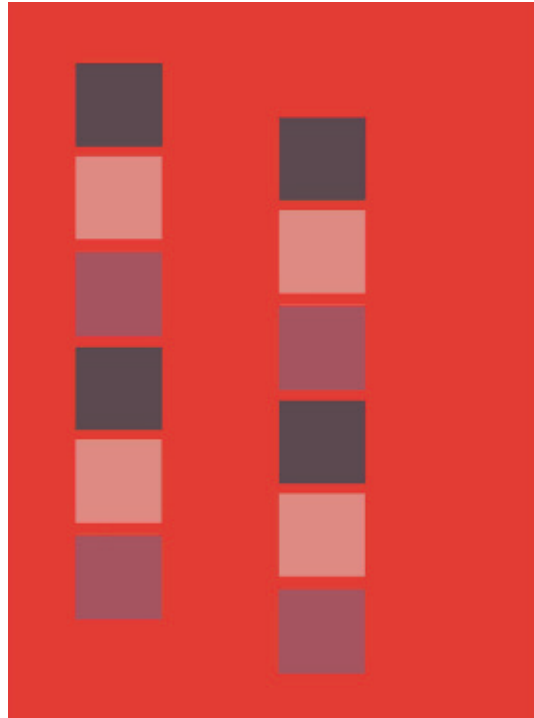
**Color:** Color is our experience of light reflected, transmitted, or emitted from a surface. Color has three main characteristics: hue (the name of the color we see), intensity (saturation: how bright or dull), and value (how light or dark is its tonal variant). White is the absence of color, and black is the absence of light.

**Line:** The path left by a moving point, where its length is greater than its width. Lines can be two or three dimensional, implied, or abstract. Different types of lines include continuous, broken, jagged, vertical, horizontal, or diagonal. Lines are the foundation of drawing and a visual path of action.

**Pattern:** Patterns are composed of designs with repeating colors, lines, shapes, or forms. They can be regular or irregular. The part of the pattern that repeats itself is called a motif.



**Element of art: Color**



**Principle of design: Pattern**



**Final composition**

## Gallery Activity: Pattern Hunt

Now that we've learned how patterns are made, let's practice finding them!

Look at the images below—they're all details of artworks in the gallery.

Take your time looking at the art.

- Can you find the patterns?
- What elements of art are used to make the patterns—are there repeating colors or lines?

DIAGRAM TO SHOW





## Guiding Questions:

There are patterns everywhere around us. Some are designed by people, like the patterns on your clothing, and others are found in nature, like the black and white patterning on cows or the pattern of lines on a leaf.

- If you were going to make a pattern, how would you design it?
- Would it be a pattern with alternating colors?
- What shapes or lines would you use?

## Further Investigation:

The motif, or repeating part of a pattern, often includes symbolic imagery. For example, look at the wooden door from an anonymous craftsman in 16-17th century North Africa. In the middle of the interlocking geometric patterning is a star.

- What do you think the star represents?
- In many cultures, stars are a spiritual symbol and suggest protection. Why would a star be an appropriate symbol on a household door?
- What symbols would you use in your pattern and why?

ARTWORK TO SHOW



**GO TO SECOND TOUR STOP, GALLERY 7**



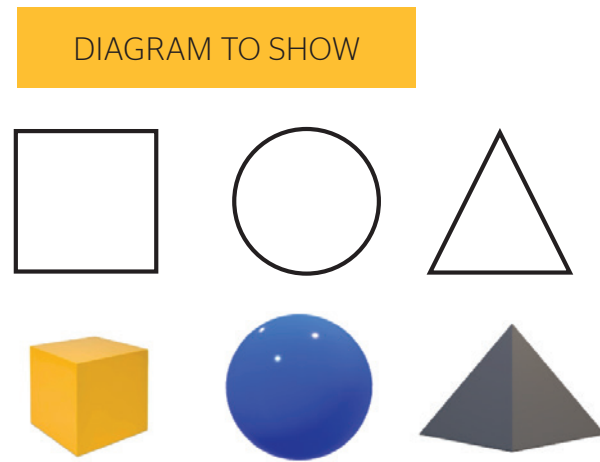


## Second Tour Stop: Gallery 7 (Modernism)—Shape and Form, Unity

In this gallery we're going to explore how shapes and forms are used by artists to create unified compositions. Modern artists, particularly Cubists, addressed how to paint 3-dimensional objects on a 2-dimensional surface. As a result, their paintings often use a variety of geometric shapes and forms to represent the different angles of objects.

### What is the difference between a shape and a form?

Look at the objects pictured; the top row are shapes, and the bottom row are forms. Shapes are flat, 2-dimensional areas defined by their lines. Forms are 3-dimensional objects- in painting, the illusion of form is created through shading, light, and contrast.

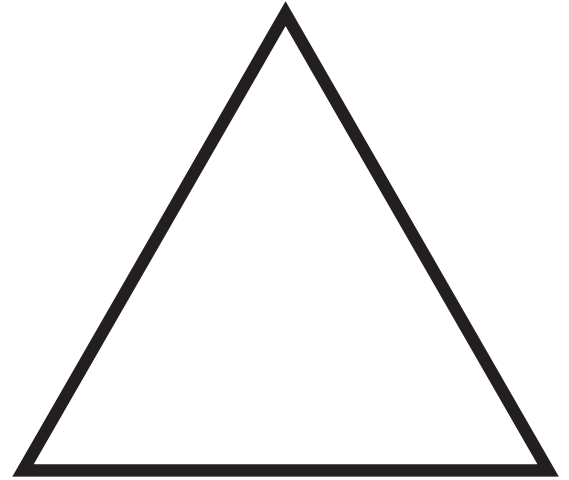
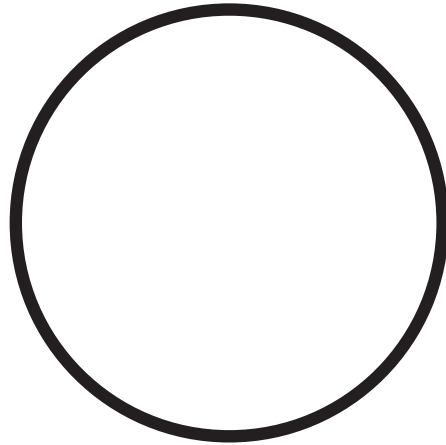
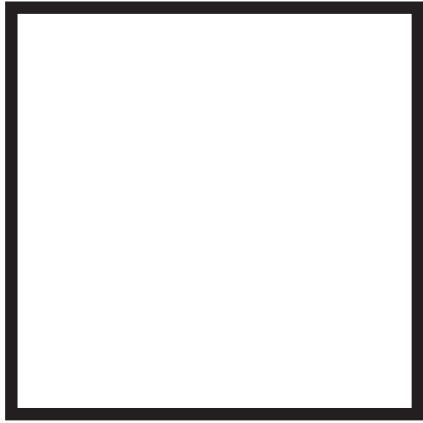


### Glossary

**Shape:** Shape is a two-dimensional area confined by an actual line or an implied line (an edge for example). In drawing, shapes are created when the ends of lines are joined to enclose areas. The area that comprises a shape can be defined by a line or a change in value, color, or texture. The shape boundary may be hard or soft.

**Form:** Forms are three-dimensional objects, or shapes that express length, width, and depth. Cylinders, boxes, balls, and pyramids are examples of forms. The illusion of a three-dimensional object on a flat surface can also be described as having form.

**Unity:** Unity brings all the elements of art and principles of design together in harmony to create a unified composition.



## Gallery Activity: I Spy

Let's practice finding shapes in the artworks. Break into small groups and assign a shape to each one. See how many of their shape each group can find.

- How many circles can you spy?
- How many squares? Triangles?

Once you've 'spied' the shapes, see if you can find the forms!

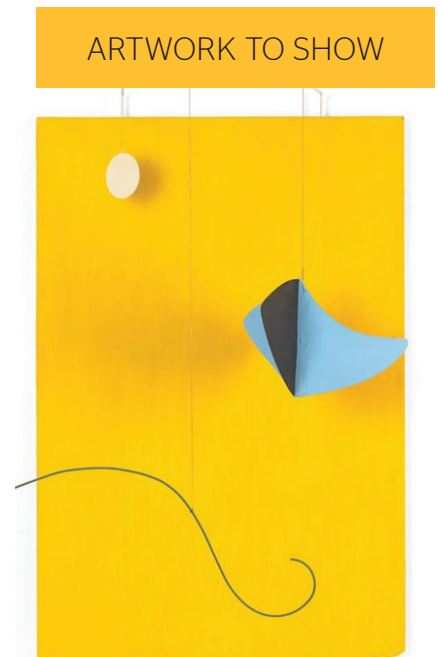
## Guiding Questions:

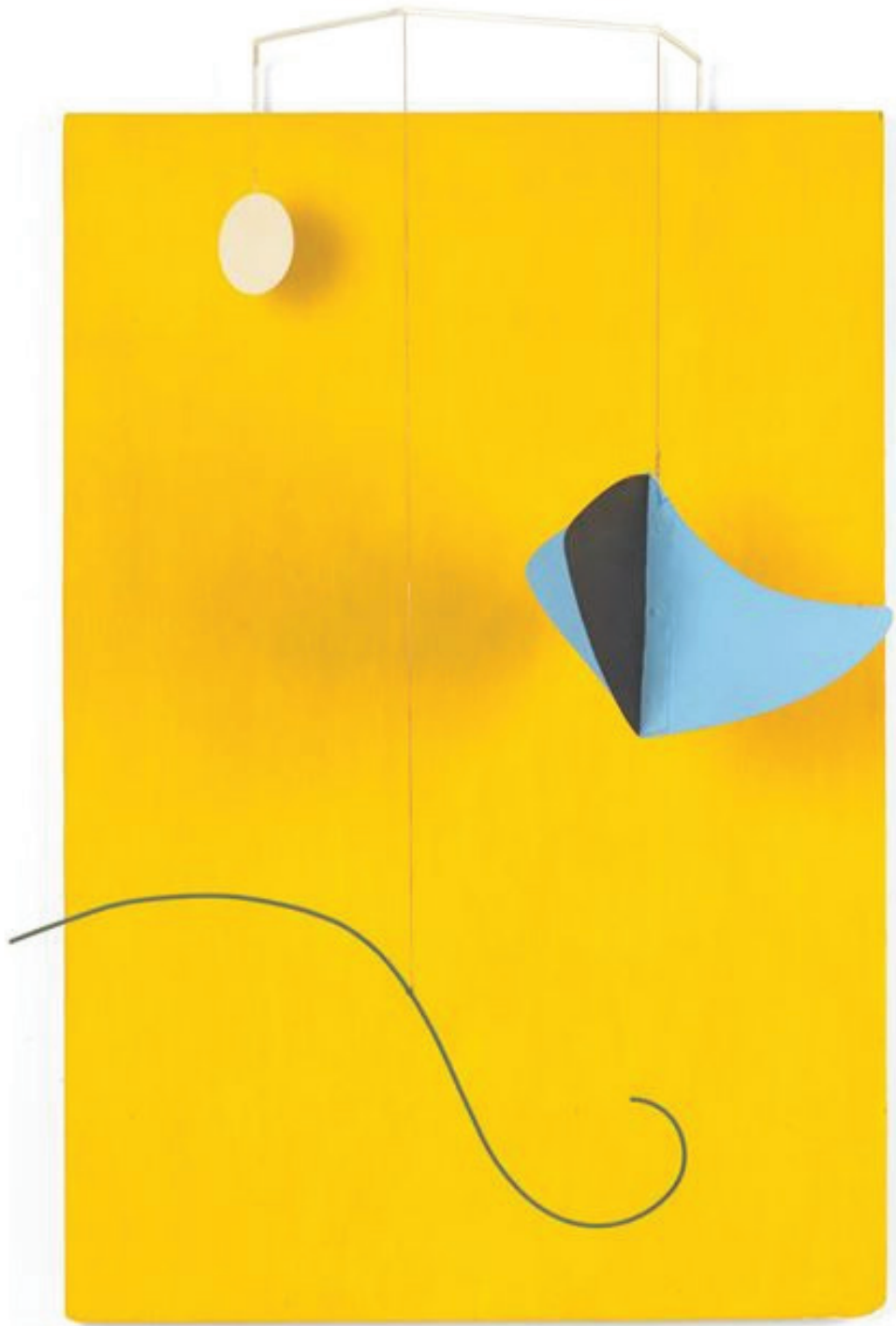
Take a moment to look at Alexander Calder's **Object with Yellow Background**.

- What shapes and/or forms has Calder used in his composition?
- How has he created a sense of unity in his work?

This piece is a wall-relief mobile, meaning that while it hangs on the wall, the mobile portion of the artwork moves with the breeze.

- If you were going to make a mobile, what would it look like?
- Where would you hang it and why?





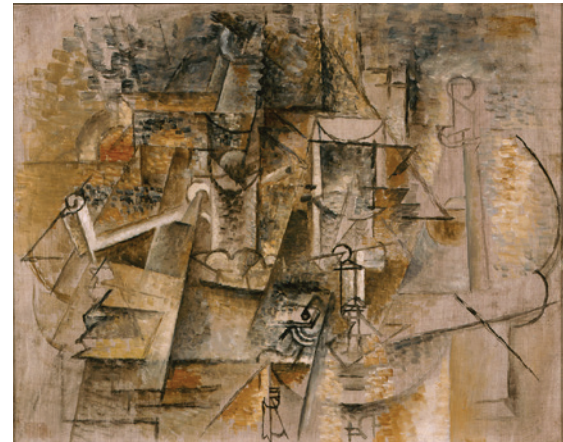
## Further Investigation:

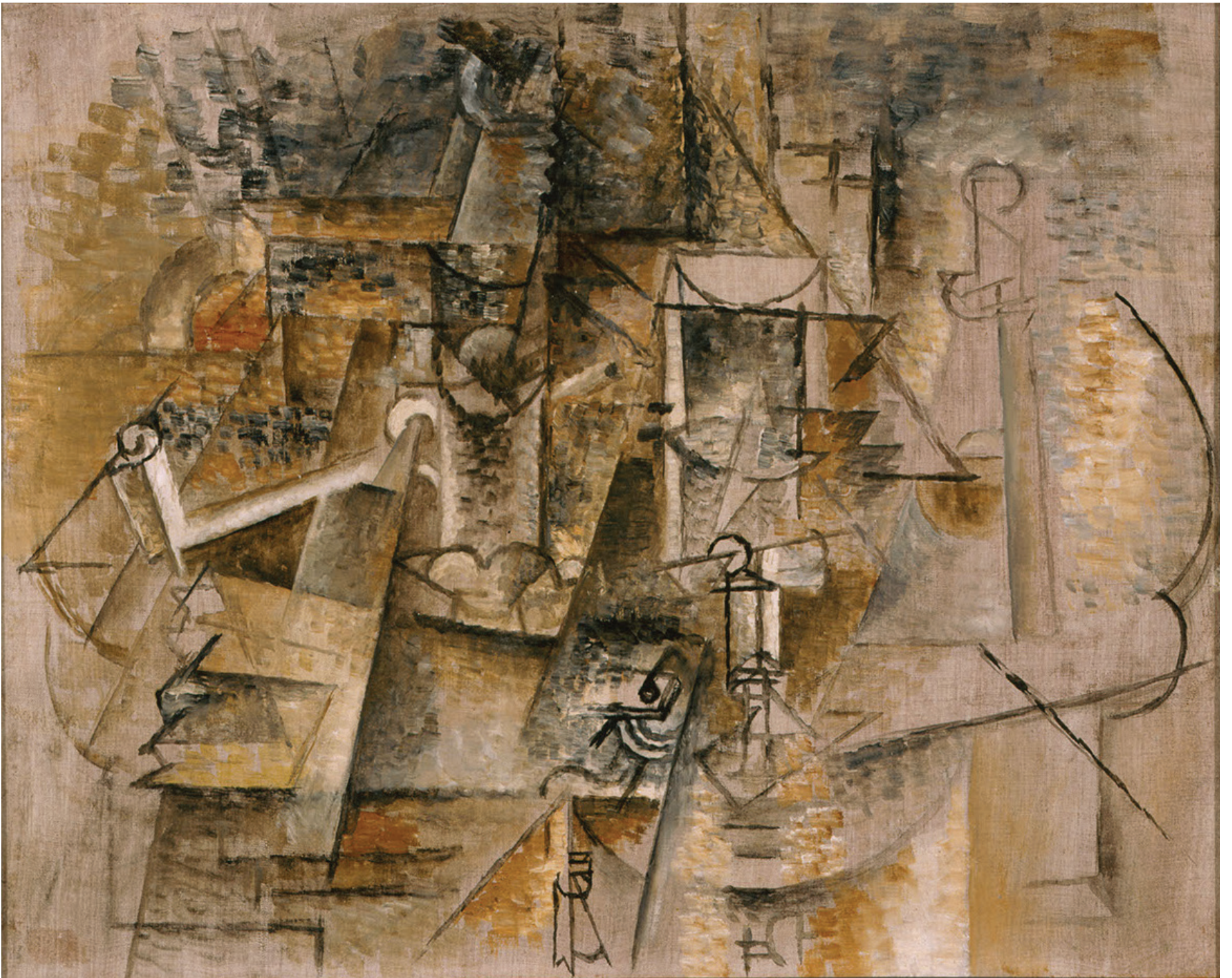
Cubist painters, like Pablo Picasso, broke down their figures and objects into flat lines and shapes to depict different viewpoints at the same time. As a result, their artworks were abstracted and emphasized the 2-dimensionality of the canvas while also suggesting movement. Think about how you would compose a cubist inspired portrait of yourself.

- What shapes would you use to represent your body?
- Would you be in movement or seated?
- What objects would you include in your composition?

**GO TO THIRD TOUR STOP, GALLERY 16**

ARTWORK TO SHOW





## Third Tour Stop: Gallery 16 (Chinese Painting)—Value and Space, Contrast

At our third tour stop we're going to think about how value and space work together to create contrast in artworks. The tradition of painting in China dates back over 4,000 years ago. Brush and ink are common mediums, with landscape painting gaining popularity in the Ming dynasty (1368-1644). The works present a wide range of values while also focusing on creating balanced positive and negative spaces, which creates a sense of contrast and a unified composition.

**Value refers to the lightness or darkness of a color. In the image below, the shades of color are ordered from lightest to darkest.**



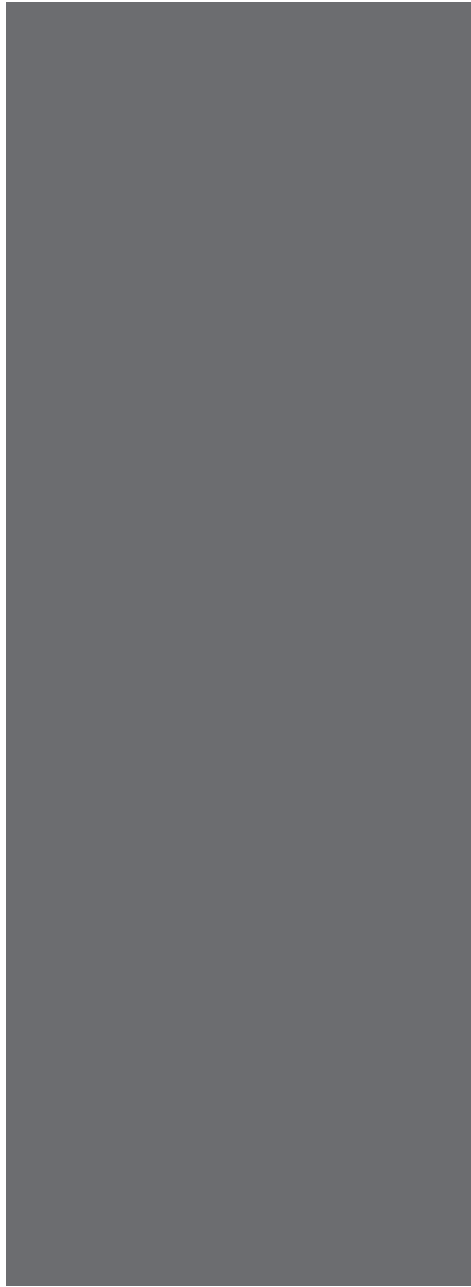
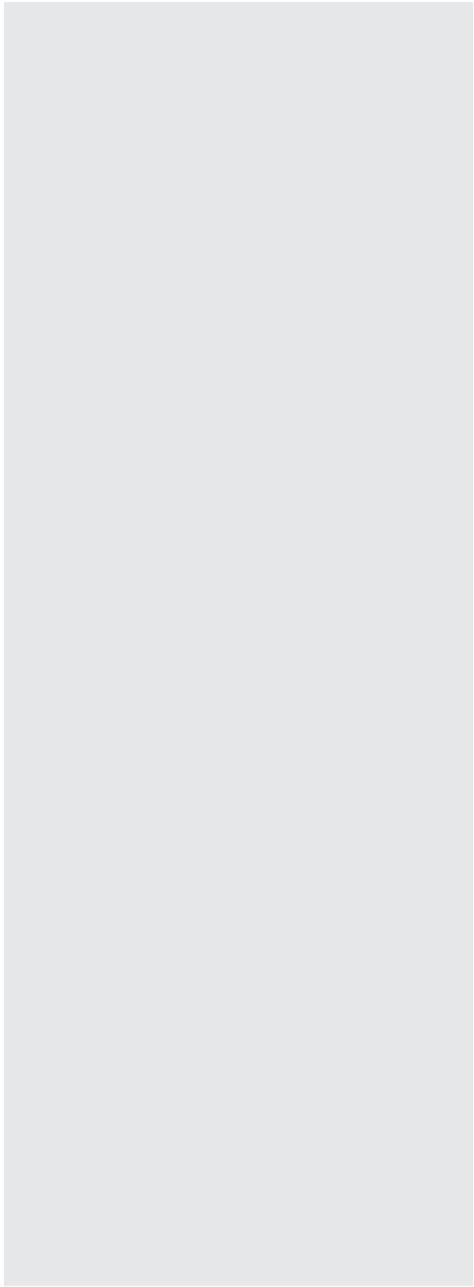
### Glossary

**Value:** The degree of lightness or darkness in a color is its value. When a photograph, painting, or drawing is made in black and white, varying degrees of value are the only thing that we see. In the colorless range of black and white, each tone is a value.

**Space:** Space refers to the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when an artist creates the feeling or illusion of depth, we call it space.

**Contrast:** Contrast creates visual interest within an artwork by juxtaposing effects. For example, by pairing light and dark colors next to each other, the difference between the two colors is heightened, creating contrast.





## Third Tour Stop: Gallery 16 (Chinese Painting)—Value and Space, Contrast

Artists also think about space, the areas between or around objects, when they compose their artworks. The images below show a gecko painted in two different places; in one, the gecko is easy to see because he has space around him and he's a darker value than his background—which creates contrast.

DIAGRAM TO SHOW





## **Gallery Activity: Ordering Values**

Now that we understand we understand value, let's practice sorting it! Look at the color of your clothing, is your shirt red? Green? Find the other students wearing the same color as you and form a group. Once everyone is grouped, arrange yourselves in a line according to your clothing color's value.

## **Guiding Questions:**

Contrast happens when two different things are juxtaposed next to each other; this can include pairing light and dark values, negative and positive space, thick or thin lines, etc. Look at the landscape paintings in the gallery.

- What examples of contrast can you find?
- How does the contrast create visual interest in the painting?

## **Further Investigation:**

Chinese landscape painters weren't concerned with creating realistic depictions of a place; instead, they focused on their brushwork and creating balanced compositions.

- If you were going to paint a landscape, what would you choose and how would you depict it?
- Would it be of the mountains or the ocean?
- Would you paint with many colors, or would you use different values of the same color?
- Think about the space of the composition, perhaps you'll leave some parts empty to create contrast—or maybe you'll cover your whole canvas.

Share your ideas with the group!